

AL JOLSON'S *old time* MINSTREL SHOW



Folio Includes:

16 Famous All-Time Show Favorites
Words and Music

How To Produce A Minstrel Show
Casting, Costume, Make-up, Lighting, Stage Direction

Working Script
Gags, Blackouts, Songs, Olio, Recitations

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My Mammy

If I Knock The "L" Out Of Kelly
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Makes You Mine
Old Pal, Why Don't You Answer Me?
Just A Baby's Prayer At Twilight
Tuck Me To Sleep In My Old 'Tucky Home

And Many Others



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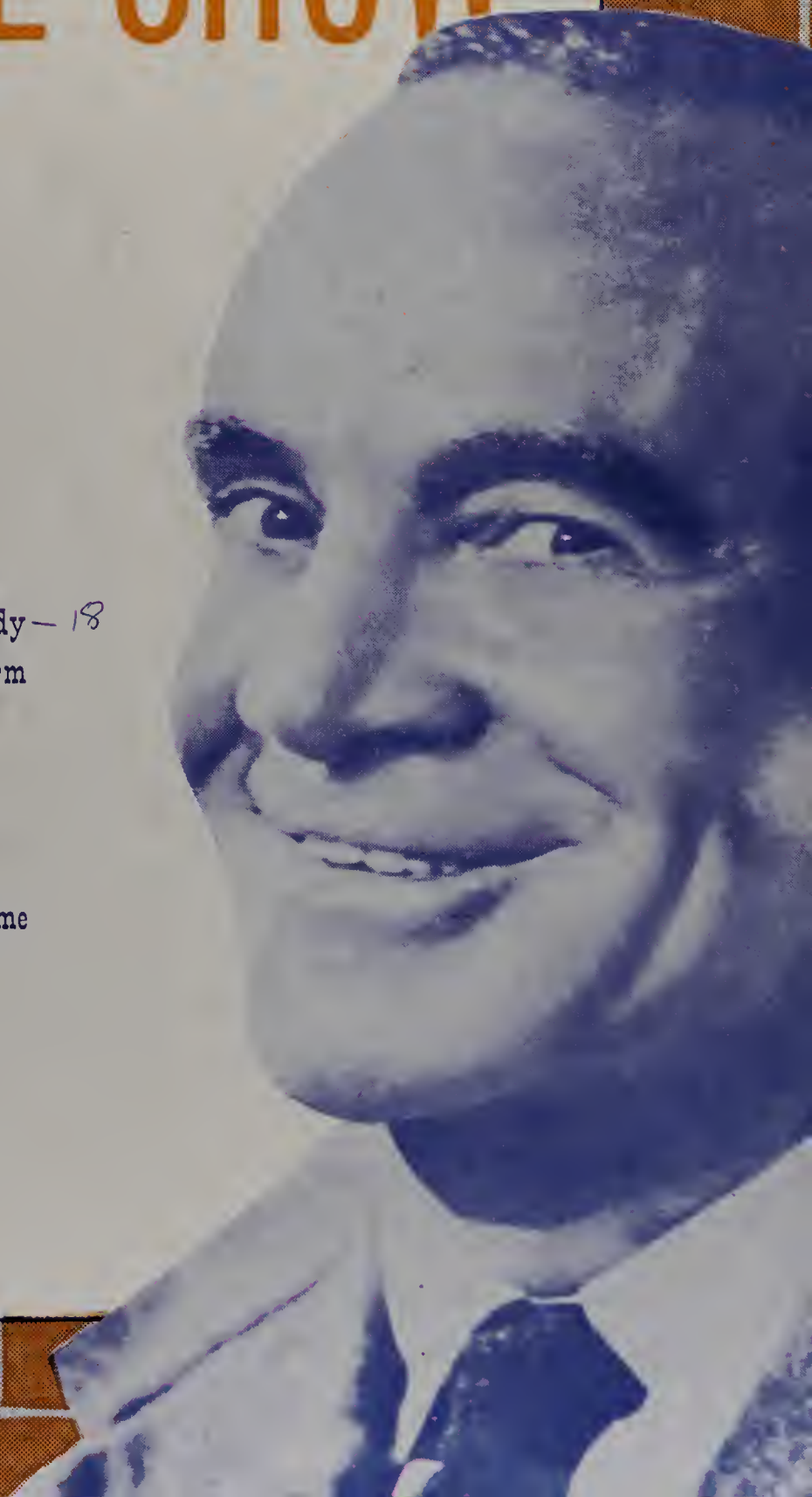
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HOW TO PRODUCE A MINSTREL SHOW

Casting:

Hold auditions wherever convenient and by the process of elimination choose your principals first. A successful show depends upon your Interlocutor or Master of Ceremonies. He should have a commanding voice, a good presence, and most important of all, the ability to memorize well, as the full weight of the performance rests upon him. All introductions of acts throughout the show will be done by the Interlocutor, and he must act as straight man for the two End Men, Bones and Tambo.

Next, choose your people for the parts of Bones and Tambo. They should be able to speak their lines humorously and distinctly, and a marked difference in their heights will add to their comedy. Tenor, baritone and bass soloists are your next concern. A quartette is also helpful to the success of your show and almost every town has a Barber Shop quartette, who should be glad to cooperate with your group. If possible, add instrumentalists to the company, as solos on the trumpet, saxophone, trombone and accordion will help to keep the performance moving. A good dance specialty is also helpful. Now choose your chorus, keeping in mind that the size of the ensemble should be governed by the size of the space available on your stage.

While the original Minstrel shows were always composed of an all male cast, it is not unusual to find the modern shows using both men and women.

Rehearsals:

Have your principals rehearse their parts separately, away from the rest of the group. Give all the time possible to the Interlocutor and the end men, as they are the vital part of the show. After you are sure the principal performers and the chorus know their parts, call your first run-down of the entire show. Be sure each performer understands his or her entrance and exit cues. They also should have their songs and speaking lines well memorized. Time the show to run not more than two and a half hours as that is about as long as your performance can run and still hold the interest of the audience. After timing and cutting the show, call a dress rehearsal for the night before your first public performance. This should be done in costume and with the musicians you are using in the pit. Run through the entire show, giving it a final tightening up, trying out the lighting at the same time. If a microphone is to be used, the volume should be tried and the performers shown their different positions in front of the "mike." Remember that enthusiasm is the most important ingredient of a successful Minstrel show, and if your players are well-rehearsed and speak their lines distinctly, you can be assured of a good performance from your cast.

Costumes:

This can be a costly item. Of course, costumes can be rented or made, depending on the amount of money available, which in turn, depends on the seating capacity of

your theatre and the amount of tickets sold. An excellent and economical way to costume your actors is to dress the chorus in dinner jackets or sport clothes. The Interlocutor demands an unusual and striking costume and the end men should be dressed with a comedy effect in mind, using oversized shoes, etc. All the cast must be provided with black wigs and white cotton gloves. Your male soloists may dress in dinner jackets and the female principals in evening gowns. The financial success of your show may depend on prudent costuming, so use good sense in this department.

Make-up:

Use burnt cork for blacking up. Moisten cork in cold water, using the palm of your hand and apply to the face with the fingertips, bringing blackening up just short of the hairline and down under the chin. Leave circles of white around the eyes and mouth so that these features will appear larger. Now wrap a piece of black cloth around the neck securing it with a safety pin. This will serve to keep your collar clean. The black wig should come down far enough to cover the white hairline, and the white gloves will cover the hands. The burnt cork should be washed off with lots of soap suds and cold water, using cold cream to remove the residue.

Lighting:

Use full stage lights and floods for all chorus and comedy numbers. A straw spot should be used on all solo musical numbers except the romantic numbers, which call for a baby pink spot. Where only spotlights are used the full stage lights should come up at the finish of each number. Be sure to make up a light cue sheet for the spotlight man to follow throughout the show.

Stage directions:

Tambourines should be provided for all members of the chorus. They should be hit against the elbow and knee in unison to the rhythm of the music. At the conclusion of each musical number the tambourines should be held high above the head and shaken vigorously. This will encourage applause and add color and enthusiasm to the performance. When dressing the stage, put the chorus on chairs set in a semi-circle, with Tambo sitting at one end of the first row, and Bones at the other end. The Interlocutor should be seated in front of the chorus at center stage, in a very elaborate chair. The chorus may work seated during the show but must be standing for the opening number and the finale. When seating the chorus, make sure that they are graduated in size with the tallest members in the middle. Soloists should make their entrance and exits from the wings, but the tenor, baritone and bass singers are seated in the front row of the chorus and step forward for their solos. The End Men leave their seats and come to center stage for their comedy sequences, returning quickly to their original positions at the conclusion of each of their bits of business.

AL JOLSON'S OLD-TIME MINSTREL SHOW

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INSERT

WORKING SCRIPT for the AL JOLSON OLD-TIME MINSTREL SHOW

Dialogue for the show, song routine, direction, olio

Principals: Interlocuter

Bones

Tambo

Soloists

Complete—Folio—Words and Music

With one working script—\$1.00

Additional Working Scripts—each 25¢

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NEW YORK

MY MAMMY

Words by
SAM M. LEWIS
and JOE YOUNG

The sun shines East-The sun shines West

Music by
WALTER DONALDSON

Moderato

The piano introduction is in 4/4 time, marked Moderato. It features a melody in the right hand with a key signature of one sharp (F#) and a bass line in the left hand. The melody starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The bass line starts with a half note G2, followed by a quarter note A2, a quarter note B2, and a half note C3. The introduction ends with a final chord of G4-B4-C5-G2.

VERSE

p C Ab7 Dm7 Cdim. C G7+5 C G7

Ev - 'ry - thing seems love - ly, When you start to roam; _____
We all start our trav - els, Search-ing for a friend; _____

The piano accompaniment for the first line of the verse is in 4/4 time. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The bass line starts with a half note G2, followed by a quarter note A2, a quarter note B2, and a half note C3. The piano accompaniment ends with a final chord of G4-B4-C5-G2.

C Gdim. G7

The birds are sing - ing the day that you stray, - But wait un - til you are
If you went search-ing down deep in your mind, - You know you just left the

The piano accompaniment for the second line of the verse is in 4/4 time. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The bass line starts with a half note G2, followed by a quarter note A2, a quarter note B2, and a half note C3. The piano accompaniment ends with a final chord of G4-B4-C5-G2.

C Dm7 G7 C Ab7 Dm7 Cdim. C G7+5

further a - way; - Things won't be so love - ly, When you're all a -
best pal be - hind; - Aft - er all our trav - els, Where do we all

The piano accompaniment for the third line of the verse is in 4/4 time. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The bass line starts with a half note G2, followed by a quarter note A2, a quarter note B2, and a half note C3. The piano accompaniment ends with a final chord of G4-B4-C5-G2.

C G7 C Eb7-5 G Dm6 E7 Am Cm6 Bm D7 G7 G7+5

lone; - Here's what you'll keep say - ing, When you're far from home: -
wend? - Back home to our first love, At the jour-n-ey's end. -

The piano accompaniment for the fourth line of the verse is in 4/4 time. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The bass line starts with a half note G2, followed by a quarter note A2, a quarter note B2, and a half note C3. The piano accompaniment ends with a final chord of G4-B4-C5-G2.

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REFRAIN (a little slower)

mp mf C Em F C $F6$ $Cdim.$ C $F6$ $Cdim.$ C F C
 Mam - my, Mam - my, — The sun shines East, the sun shines West, But I've just learned where the
 mp mf
 $Am7$ $D9$ $G7$ $Bdim.$ $E7$ $A9$ $A7$ $A7-5$ G $E\flat7$ $Am7$
 sun shines best. Mam - my, Mam - my, My heart strings are tang-led a-round Al-a-
 $D7$ $G7$ C *dolce* $C7$ F
 bam - y. — I'se — a - com-in', — (optional) Sor-ry that I made you wait; I'se — a -
dolce
 $D7$ $G7$ C Em F C
 com-in', — Hope and pray I'm not too late. — Mam - my, Mam - my, — I'd walk a
 F $Cdim.$ C $Cm6$ $D7$ $G7$ 1. C $Dm7$ $G7$ 2. C
 mil-lion miles for one of your smiles, MY MAM - MY. MY.
 mf f

Words by
SAM M. LEWIS
and JOE YOUNG

I WONDER WHY SHE KEPT ON SAYING,

"SI, SI, SI, SI, SEÑOR!"

Music by
TED SNYDER

Spanish waltz tempo

A musical score for a piano piece in 3/4 time. The score is written on two staves, treble and bass. The key signature has one sharp (F#). The tempo is marked 'Andante'. The piece begins with a forte (f) dynamic and a crescendo leading to a mezzo-piano (mp) section. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and single notes. The score includes various musical notations such as notes, rests, and dynamic markings.

VERSE

VERSE

The musical score for the verse of 'The Barcarole' is presented in two systems. The first system features a vocal melody on a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is marked with a piano (p) dynamic and is accompanied by a series of chords: Am, E7, Am, E7, Am, E7, and Am. The lyrics 'In old Bar-ce-lo-na, I met sweet Ro-mo-na, A cute lit-tle danc-er was she;' are written below the staff. The second system continues the melody and includes a piano accompaniment on a grand staff (treble and bass clefs). The piano part is marked with a piano (p) dynamic and features a series of chords: Am, E7, Am, E7, Am, E7, and Am. The lyrics 'With each lit-tle wig-gle, she'd look up and gig-gle, And make my poor heart beat like this;' are written below the staff. The piano accompaniment includes a series of chords: Am, E7, Am, E7, Am, E7, and Am. The tempo is marked 'mp' (moderato piano) and the piece concludes with a final chord.

p Am E7 Am E7 Am E7 Am

In old Bar-ce-lo-na, I met sweet Ro-mo-na, A cute lit-tle danc-er was she;
With each lit-tle wig-gle, she'd look up and gig-gle, And make my poor heart beat like this;

p *mp*

E7 Am E7 Am E7 Am E7

Her dress was all span-gled, and when she fan-dan-gled, Oh,
 And heav-en pre-serve us, she had me so nervous, I

A m E7 A m E7 A m E7 G7
 boy, what that gal did to me! She threw her bo -
 could - n't ask her for a kiss. We might have got

The musical score is written for voice and piano. The voice part is on a single staff with lyrics. The piano accompaniment consists of two staves. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains the first two lines of the song. The second system contains the next two lines. The piano part features various chords and melodic lines, with dynamics markings of *mp* (mezzo-piano) and *p* (piano).

Dm7 G7 C Dm7 G7 Gdim. G7 Dm7 G C Gdim.

ler - o, 'way up in the air - o, I think that they fed her on twist; _____ She
 chum-my, but I was a dum-my, I could - n't speak Span - ish a bit; _____ I

G7 Dm7 G7 C C6 C7 B7 Em B G7

had so much vig - or, and oh, what a fig - ure, There was - n't a thing that I missed.
 tried to con - sole 'er with out Es - pañ - ol - a, But it did - n't make an - y hit.

REFRAIN *mp-mf* C Cdim. Dm7 G7 C dim. Dm7 G7 C Gm6 A7

I WON-DER WHY SHE KEPT ON SAY-ING, — "SI, SI, SI, SI, SE-ÑOR!" — I thought that she'd stop in an

Dm A7 Dm A7 Dm Am6 B7 Em B7 G7 C Cdim. Dm7 A7 Dm

hour or two, So I start-ed shout-in, "More pow-er to you!" With my lit-tle heart she kept play-ing, — And I

G7 F7-5 E E7 Am E7 Am E7 Am E7 Am

want-ed to si, si, some more; — {She was-n't too fat and she was-n't too lean, But this lit-tle queen shook a mean tam-bour-
 I'll nev-er for-get just how we two first met, And oh, how I raved a-bout her cas-ta-

E7 G7 C Cdim. Dm7 A7 Dm dim. G7 1. C G7 *mf* 2. C F6 C6

ine; } I WON-DER WHY SHE KEPT ON SAY-ING, — "SI, SI, SI, SI, SI, SI, SE-ÑOR!" — I ÑOR!"
 net; }

OLD PAL WHY DON'T YOU ANSWER ME?

Words by
SAM M. LEWIS
and JOE YOUNG

Music by
M. K. JEROME

Moderato

The piano introduction is in B-flat major, 4/4 time, marked Moderato. It begins with a mezzo-forte (mf) dynamic. The right hand plays a series of chords and single notes, while the left hand plays a simple bass line. The piece ends with a repeat sign.

VERSE

The first system of the verse begins with a mezzo-piano (mp) dynamic. The melody is in B-flat major. The lyrics are: "Old pal, old gal, You left me all a-lone; Old pal, old gal, old gal, The nights are long and drear; Old pal, old". The piano accompaniment features a steady bass line and chords in the right hand.

The second system continues the verse. The lyrics are: "gal, I'm just a roll-ing stone. Shad-ows that come steal - ing gal, Each day seems like a year. No one left to meet me". The piano accompaniment includes a section marked with a large '8' time signature, indicating a change in the bass line pattern.

The third system concludes the verse. The lyrics are: "Through the wear-y night Al-ways find me kneel - ing In the can-dle light. Af - ter all I've toiled; No one here to greet me; It's an emp-ty world." The piano accompaniment ends with a ritardando (rit.) marking and a final chord.

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CHORUS *mf a tempo*

F7 Bb

The long night through I pray to you. Old pal; WHY DON'T YOU

mf a tempo

Dm7 Cm7 F7 Ebm F7

Bb Ebm Dm F7 Bb D7 Eb Ebm Bb

AN-SWER ME? My arms em-brace an emp-ty space, The arms that

p mf

F7 F+ Bb Bbdim. F7 Bb D7 Eb

held you ten-der-ly. If you can hear my pray'r a - way up

p mf

Ebm Bb F7

there, Old pal, WHY DON'T YOU AN-SWER ME? The AN-SWER ME?

1. Bb Eb Ebm Bb Ebm Dm F7 2. Bb Eb Ebm Bb

p ff

IF I KNOCK THE "L" OUT OF KELLY

Words by
SAM M. LEWIS
and JOE YOUNG

It Would Still Be Kelly To Me

Music by
BERT GRANT

Briskly



VERSE

Chords: C, Am, G7, Gdim. G7, Dm, G7, C, Cdim. C

Tim-o-thy Kel-ly, who owned a big store, Want-ed his name paint-ed o-ver the door.
Tim-o-thy Kel-ly looked up at the sign, He told Pat Clan-cy, "That's no name of mine."

Chords: C, Am, D7, D#dim. Em, A7, D7, G7

One day Pat Clan-cy, the paint-er man came, Tried to be fan-cy and mis-spelled the name.
As a sign paint-er you'll nev-er go far. You're a fine paint-er, like Kel-ly you are.

Chords: Dm, G7, C, Dm, G7, C

In-stead of Kel-ly with dou-ble "L" "Y", He paint-ed Kel-ly, but one "L" was shy.
Shame on you, Clan-cy, just see what you've done, You've spoiled the name of an 'I-rish-man's son.'

Chords: D7, G, C, Eb7, G, A7, D7, G7

Pat said, "It looks right, but I want no pay. I've reas-oned it out in my own lit-tle way."
"Don't let an 'L' come be-tween us," said Pat. "I've fig-ured it out like a real dip-lo-mat."

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CHORUS

F G7 C
 "IF I KNOCK THE "L" OUT OF KEL-LY, — It would still be Kel-ly to
 me. — Sure a sin-gle "L" "Y" or a dou-ble "L" "Y" Should look just the
 same to an I-rish-man's eye. Knock off an "L" from Kil-lar-ney, — Still Kil-
 lar-ney it al ways will be, But IF I KNOCK THE "L" OUT OF KEL-LEY, —
 — Sure he'd knock the "L" out of me." IF I me."

Dm7 G7 Gdim. G7 C G+ Gm A7 D7
 G7 C mf
 C7 F F#dim. C Gm
 A7 Adim. A7 D7 G7 Dm7 G7 1. C F G7 2. C

Musical score for the Chorus, featuring a vocal line and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (f, mf, ff). The lyrics are written below the vocal line.

MY HEART AND I DECIDED

Words and Music by
WALTER DONALDSON

Moderately slow (with expression)

The piano introduction is in 4/4 time, marked 'Moderately slow (with expression)'. It begins with a treble clef and a key signature of two flats (Bb). The melody features several triplet eighth notes. The bass line provides harmonic support with chords and single notes. Dynamics include 'mf' (mezzo-forte) and 'rit.' (ritardando). The piece concludes with a double bar line.

VERSE *p quasi recitative*

The first system of the verse begins with a treble clef and a key signature of two flats. The melody is marked 'p' (piano) and 'quasi recitative'. It includes triplet eighth notes and a 'colla voce' marking. The bass line features chords and single notes. Chords indicated above the staff are Bb, Bb dim., Bb, Bb dim., Bb, Fm, and G7. The system ends with a double bar line.

The second system of the verse continues the melody and bass line. Chords indicated above the staff are Cm, C dim., Cm7, Ebm6, and F7. The system ends with a double bar line.

The third system of the verse continues the melody and bass line. Chords indicated above the staff are Bb, Ebm6, F, F dim., Gm7, C7, Cm7, Ebm6, and F7+5. The system ends with a double bar line.

REFRAIN

The refrain section begins with a treble clef and a key signature of two flats. It is marked 'Moderato' and 'mp-mf'. The melody is marked 'Bb'. It includes triplet eighth notes and a 'rit.' marking. The bass line features chords and single notes. Chords indicated above the staff are Bb dim., Ebm6, F9-, Bb, Gm7, C7, F7, F dim., and F7. The system ends with a double bar line.

B \flat B \flat dim. F7 B \flat B \flat dim. E \flat m6 F9- B \flat Gm7 C7 F7 Fdim.

you. — My heart and I con-fid-ed we'd find heav-en, Blue heav-en, too;

F7 B \flat B \flat 7 E \flat 9

— Se-clud-ed with you. — Off on a prai-rie, or out on a des-ert, Where

B \flat B \flat dim. B \flat E \flat 9

tum-ble weeds tum-ble a-round; High on a moun-tain, or deep in a val-ley, Or

C7 E \flat Cm7 m6 F7+5 B \flat B \flat dim. E \flat m6 F9- B \flat Gm7

some lit-tle al-ly in town. — MY HEART AND I DE-CID-ED, It's just too, too

C7 F7 Fdim. F7 1. B \flat B \flat m6 Cm7 E \flat m6 F7+5 2. B \flat E \flat 6 B \flat

good to be true; — Se-clud-ed with you. — you. —

mf *poco rit.*

Down Among The Sleepy Hills Of TEN-TEN-TENNESSEE

Words by
SAM M. LEWIS
and JOE YOUNG

Music by
GEO. W. MEYER

Moderato

VERSE

p G Dm6 E7 A7 D7 G D7+5 G dim. D7 G Dm6

Home-land, home-land, you're for-ev-er in my mem - o - ry, Home-land, home-land,
Home-land, home-land, you're the emp-ty spot that's in my heart, Home-land, home-land,

p a tempo

E7 A7 D7 G D7 G7 *mp* C Cm G C

in my dreams you're al - ways call - ing me; I can see you, oh, so plain, ev-'ry nook and
emp-ty are my dreams since we're a - part; I feel just like I'm a - lone, I was just a

mp

G E7 A7 D7 Am7 D7

ev-'ry lane. Oh, what I would-n't give, if I could live my life a - gain!
fool to roam; We all must make mis - takes, and my heart aches for you, my home.

REFRAIN

mp-mf G G7 C Cm G D7 G G7 C Cm

Down a - mong the sleep-y hills of TEN-TEN-TEN-NES-SEE, That's the on - ly place a wea - ry

mp-mf

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G D9 G B7 Em Em7

soul should be; Heav - en knows I wan-na wan-der back a - gain

A7 Cm6 D7 G7

To a lit-tle nest be-yond the fields of gold-en grain... I've been told there's an old,-

G9+5 C E7 A7

— old say-ing, "Lit-tle sheep nev-er sleep, while stray-ing;" I know why, I know why I'm pray-ing

D7 D9+5 G G7 C Cm G D7 G

ev - 'ry day, in ev - 'ry way I wish I had some-bod-y rock-a - bye,bye,bye-ing me,

G Dm6 E7 A7 D7 1. G G6 A m7 C m6 D7 2. G Cm6 G

Down a-mong the sleep-y hills of Ten-nes - see.

mf *poco rit.* *f*

HORTENSE

Words by
JOE YOUNG and
SAM M. LEWIS

Music by
WALTER DONALDSON

Moderato

mf poco cresc.

The piano introduction consists of two staves. The right hand features a series of eighth and sixteenth notes, while the left hand plays a simple bass line with some chords. The tempo is marked 'Moderato' and the dynamics are 'mf poco cresc.'.

VERSE

The verse is set in C major and 4/4 time. The piano accompaniment is in a simple, steady style, often using chords and single notes. The vocal melody is written in the treble clef, and the lyrics are written below it. The piano part includes various chords and dynamics such as *mp*, *mf*, and *cresc.*.

C mp *G7* *C* *G7* *C* *Gm6 A7*

The oth-er day I met a jay, his name was Hez-e-ki-ah,
And by the way, I'd like to say he took her to the preach-er,

mp

Dm *A7* *Dm* *A7* *Dm* *Dm7 G7*

I had to grin to hear him chin a-bout his heart's de-sire;
The preach-er said, "Come right a-head, I'm might-y glad to meet yer!"

C *G7* *C* *G7* *C* *C6 Eb7-5*

I said, "I bet your lit-tle pet is just a real vam-pire."
He whis-pered, "Hez, the good book says that you're a luck-y crea-ture."

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G Cm G Dm6 E7 A7 D7 G D7 G7

He an-swered, "Hey their, pal, — she ain't that kind a gal!"
And when he kissed the bride, — "We're e - ven!" Hez - ie cried. —

REFRAIN

mp - mf C F C G7 G#dim. Am Am7 D7 G7 C

Oh, oh, oh, my sweet HOR-TENSE, She ain't good look-in' but she's got good sense! Be -
Oh, oh, oh, my sweet HOR-TENSE, She ain't good look-in' but she's got good sense! Be -

F C G7 G#dim. Am Am7 D7 G7 C

fore I kiss HOR-TENSE, I al-ways buy a nick-el's worth of pep - per - mints.
fore I kiss HOR-TENSE, I al-ways buy a nick-el's worth of pep - per - mints.

F C C#dim. G7 C

Rain makes flow-ers pret - ty, I hear, I hope it pours on her for a year, — That would
She's got dan-dy teeth in her mouth, — one points north and the oth - er points south; — Say, they're

F C G7 G#dim. Am Am7 1. D7 G7 C G7 2. D7 G7 C

be im-mense; Yer nev - er met a gal like sweet HOR-TENSE.
both im-mense; Yer nev - er met a gal like sweet HOR-TENSE.

HOW YA GONNA KEEP 'EM DOWN ON THE FARM

Words by
SAM M. LEWIS
and JOE YOUNG

After They've Seen Paree?

Music by
WALTER DONALDSON

Allegro moderato



VERSE

mp Bb m6 dim. F7 Bb F7+5 Bb C m7 F7

"Reu-ben, Reu-ben, I've been think-ing," Said his wif-ey dear;
"Reu-ben, Reu-ben, you're mis-tak-en," Said his wif-ey dear;

Bb m6 dim. F7 Cm7 F7 Fdim. F7 Cm7 F7 Bb F7

"Now that all is peace-ful and calm, The boys will soon be back on the farm."
"Once a farm-er, al-ways a jay, And farm-ers al-ways stick to the hay."

Bb m6 dim. F7 Fdim. F7 Bb F7+5 Bb

Mis-ter Reu-ben start-ed wink-ing, And slow-ly rubbed his chin; He
"Moth-er Reu-ben, I'm not fak-in', Tho you may think it strange; But

F Bb F C7 +5 F Cdim. C7 F F7

pulled his chair up close to moth-er, And he asked her with a grin:
wine and wo-men play the mis-chief, With a boy who's loose with change."

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CHORUS

B \flat B \flat m6 dim. F7 F7+5 B \flat F7+5
 "HOW YA GON-NA KEEP 'EM DOWN ON THE FARM, Af-ter they've seen — Pa - ree? —

B \flat C m7 F7 B \flat B \flat m6 D \flat 7 F C7 Fdim. F C7 F F7
 — How ya gon-na keep 'em a - way from Broad-way, Jazz-in' a - roun', — and paint-in' the town?

B \flat B \flat D \flat m6 m6 F7 C m6 D G D m6 dim. D7 Gm D7
 How ya gon-na keep 'em a - way from harm? That's a mys-ter - y! —

B \flat 7 E \flat 6 E \flat 6 E \flat 7 B \flat
 { They'll nev-er want to see a rake or plow; — And who the deuce can par-ley-vous a cow? } HOW YA GONNA
 { Im - ag-ine Reu-ben when he meets his pa, — He'll kiss his cheek and hol-ler "oo - la - la!" }

B \flat B \flat m6 dim. F7 Cm7 E \flat m6 F7 1. B \flat G \flat 7 F7 2. B \flat
 KEEP 'EM DOWN ON THE FARM, Af-ter they've seen Pa - ree?" ree?"

mp-mf
 mp-mf
 mf
 sf

18 ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY

Words by
SAM M. LEWIS
and JOE YOUNG

Music by
JEAN SCHWARTZ

Moderato

VERSE

mp *Bb* *Fdim. F7* *Bb* *F+* *mf* *Db* *Ab dim.*

Mam-my mine, — Your lit-tle roll-in' stone that rolled a - way, — strolled a - way, Mam-my mine, —
An - y time — I hear a mam-mysing her babe to sleep, slum-ber deep, That's the time —

Ab 7 *Db* *F7* *Bb* *Bbdim. Cm7 Ebm F7*

— your roll-in' stone is roll-in' home to-day, there to stay, Just to see your smil-in' face —
— the shad-ows 'round my heart be - gin to creep, and I weep. Won-der why I went a - way? —

Bb *Bb dim.* *F7* *Db* *Dbdim. Ebm7 Gbm Ab7 F C7 F7 F+*

smile a wel-come sign. — When I'm in your fond em-brace, — lis-ten, mam-my mine: —
What a fool I've been! — Take me back to yes-ter-day, — in your arms a - gain. —

CHORUS

Bb *Cm Gb7 Bb* *Dm7 Dbdim. Cm7 F7* *F9* *Cm7 F7* *Cm7 F7*

ROCK-A-BYE YOUR BA-BY WITH A DIX-IE MELO-DY. — When you croon, croon a tune —

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B \flat Gm C9 F7 Cm Cm7 F9 B \flat

From the heart of Dix - ie. — Just hang my cra-dle, mam-my mine, Right on the Ma-son

This system contains the first two lines of the musical score. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chords are indicated above the vocal staff: B \flat , Gm, C9, F7, Cm, Cm7, F9, and B \flat .

Dm7 G9 F Gm7 C7 F7 Fm Cm E \flat m F7 C9 F7 B \flat Cm G \flat 7

Dix-on Line, And swing it from Vir-gin - ia To Ten-nes-see with all the love that's in yer. "Weep no more, my

This system contains the third and fourth lines of the musical score. Chords are indicated above the vocal staff: Dm7, G9, F, Gm7, C7, F7, Fm, Cm, E \flat m, F7, C9, F7, B \flat , Cm, and G \flat 7.

B \flat Dm7 D \flat dim. Cm7 F7 F9 Cm7 F7 Cm7 F7 A7-5 D

la-dy," sing that song a-gain for me, — And "Old Black Joe" just as though You had — me on your

This system contains the fifth and sixth lines of the musical score. Chords are indicated above the vocal staff: B \flat , Dm7, D \flat dim., Cm7, F7, F9, Cm7, F7, Cm7, F7, A7-5, and D.

D7 D+ D7 G7 G+ G7 C7 A C \sharp dim.

knee. A mil-lion ba-by kiss-es I'll de - liv - er The min-ute that you sing the "Swan-ee Riv - er."

This system contains the seventh and eighth lines of the musical score. Chords are indicated above the vocal staff: D7, D+, D7, G7, G+ G7, C7, and A C \sharp dim.

B \flat B \flat 7 Cm7 G \flat 7 B \flat F7 B \flat B \flat m C7 F7 1. B \flat Fdim. F7 2. B \flat

Rock-a - bye your rock-a-bye ba - by with a Dix-ie mel-o - dy. —

This system contains the ninth and tenth lines of the musical score. Chords are indicated above the vocal staff: B \flat , B \flat 7, Cm7, G \flat 7, B \flat , F7, B \flat , B \flat m, C7, F7, and then two endings: 1. B \flat Fdim. F7 and 2. B \flat .

Words by
SAM M. LEWIS
and JOE YOUNG

Tuck me to sleep in my old 'TUCKY HOME

Music by
GEO. W. MEYER

Moderato



VERSE

p F D7 G7 C7 F C dim. C7

Old Ken-tuck-y crad-led me, when I was born;
Old Ken-tuck-y, smile up-on a lone - some shack!

The piano accompaniment for the first two lines of the verse is in F major, 4/4 time. It features a steady bass line with chords in the right hand. The dynamics are *p* (piano) and *mf* (mezzo-forte).

F D7 G7 C7 F

Old Ken-tuck-y, how I miss your field of corn;
Dear old 'Tuck-y, keep it bright till I get back!

The piano accompaniment for the next two lines of the verse continues the melody and bass line from the previous section. The dynamics are *p* (piano) and *mf* (mezzo-forte).

mp E dim. A7 E dim. A7 Bb Dm Bb Dm C dim.

Night time when I get to bed, How I weep and toss my head; I'll
Make the shad-ows stay a-way From my mam-my, old and gray; She'd

The piano accompaniment for the third line of the verse continues the melody and bass line. The dynamics are *mp* (mezzo-piano) and *mf* (mezzo-forte).

C C6 G dim. G7 Dm7 G7 G9 C Ab7 Dm7 G7 C7

weep no more, I'm go-in' back in- stead.
weep no more, if she could hear me say:

The piano accompaniment for the final line of the verse continues the melody and bass line. The dynamics are *mp* (mezzo-piano) and *mf* (mezzo-forte).

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REFRAIN (a little slower)

mp-mf *dolce* *mp-mf* *dolce*

Tuck me to sleep in my old 'TUCK-Y HOME, Cov-er me with Dix-ié skies and leave me there a -

lone!— Just let the sun kiss my cheeks ev-ry morn, Like the kiss-in' I've been miss-in' from my

mam-my, since I'm gone.— I ain't had a bit of rest,— since I left my mam-my's nest;—

I can al-ways rest the best— in her lov-in' arms.— Tuck me to sleep in my old 'TUCK-Y

HOME, Let me lay there, stay there nev-er no more to roam!— roam!—

mf *f*

1. 2.

22 I'LL BE HAPPY WHEN THE PREACHER MAKES YOU MINE

Words by
SAM M. LEWIS
and JOE YOUNG

Music by
WALTER DONALDSON

Moderato



VERSE

mp F F dim. Bbm6 F G7 C7 F F dim.

I'm blue, so blue, can't get in-ter-est-ed in a thing I do;— If you
A-men, a-men, let me hear that word, then I'll be glad a-gain;— Till then,

Bbm6 C7 F G7 C7 *mf*

on-ly knew the dreams that I've been dream-ing of you all night through; On-ly yer-ter-day I dreamed I
you know when, I'll be just like a li-on in a lone-ly den; Bought the ring and ev'-ry-thing is

F D7 dim. C7 F *mp* F dim. Bbm6 C7 F G7 Ddim. Dm7 G7 C7

lost you, I a-woke and found my-self in tears;— One week, sev-en lit-tle days, seem like sev-en years.—
read-y, all I've got to do is slip it on;— One week, sev-en lit-tle days, wish that they were gone.—

CHORUS

C7 *mp-mf* Cdim. C7 Cdim. C7 Bbm6 m6 C7 Gm Gdim. F Bbm6 Bbm6 F Bbm6 Bbm6

I can't wait un - til next Sun-day morn-ing, — I'LL BE SO HAP-PY WHEN THE PREACH-ER MAKES YOU

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F C7 F G7 G7-5 C7 Fdim. F F6 Fm6

MINE; — You love the mel-o - dies — of birds and hon-ey bees; — But tell me,

G7 Dm7 G7 C7 Dm C7 Gm7 Bb m6 C7 C7 C dim.

what could be sweet-er than the choir sing-ing, while the wed-ding bells are ding-dong ding-ing? On our way to

C7 C dim. C7 Bb6 Bb m6 C7 Gm Gdim F Bb6 Bbm6 F Bb6 Bbm6 F F dim. C dim. F dim.

church next Sun-day morn - ing — We'll hear the peo-ple whis-per, "Don't they both look fine?" I may be

C dim. G7 C7

ner-vous for a while, — and dur-ing ser-vice I won't smile, — But I'll be dog-gone hap-py when the

1. F mf Bb F C7 F7 2. F Bb Bbm6 F

preach-er makes you mine. (A-men, then hal-le-lu-jah, hal-le-lu-jah!) mine.

I'D LOVE TO FALL ASLEEP AND WAKE UP IN MY MAMMY'S ARMS

Words by
SAM M. LEWIS
and JOE YOUNG

Music by
FRED E. AHLERT

Moderato



VERSE G

mf G dim. Am7 D7 D+ G *p*

Ev-'ry time a mam - my sings a lul - la - by, — In my heart there's a big lump o'
When I'm wrapped in slum - ber I can hear this tune: — "Hush - a - bye, hush - a - bye, ba - by

mf *p*

D7 G *mf* G dim. Am7

lead mine, When they croon, "Go to bed, cur - ly head," For ev - 'ry note re - minds me
Till the sun, hon - ey one, starts to shine." The tear - drops on my pil - low

mf

D7 D+ G Gm D A7 D G D A7 D7

of a bye-gone day. — You've got your mam - my, but mine is miles a . way. —
tell me ev - 'ry morn — My lov - in' mam - my was with me, but she's gone. —

CHORUS

mf G A7 D7

I'D LOVE TO FALL A - SLEEP AND WAKE UP IN MY MAM - MY'S ARMS. Just to feel her kiss - in' me, —

mf

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G Gdim. G B7 Em

— What a won-der-ful dream that would be! Mam - my, mam - my, with your lul-la - byes,

A7 D7 mf G

— Wake your ba - by; o-pen up my eyes. — Most ev'-ry night through

A7 D7 G

fields of white I wan-der'way back home, — And in those dreams my lone-ly heart keeps cry -

B7 C B7 Em A7-5 D7 f

in; "Hold me, mam-my; fold me, mam-my, with your ten-der charms!" I'd

G E7 A7 D7 1. G D7 mf 2. G

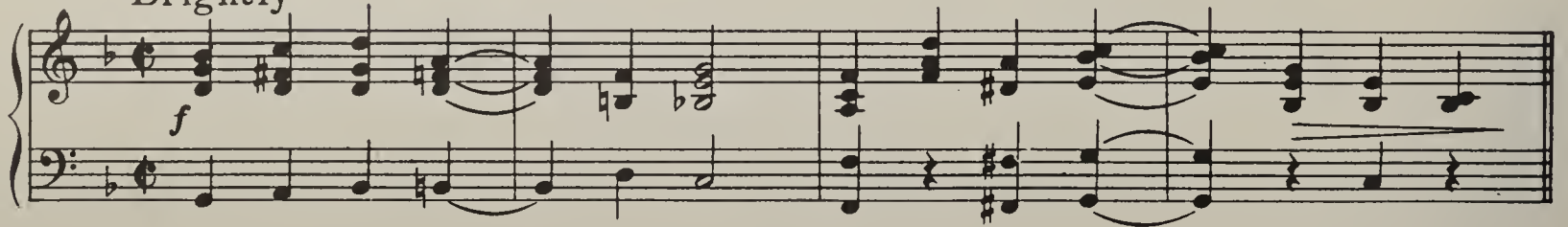
LOVE TO FALL A - SLEEP AND WAKE UP IN MY MAM-MY'S ARMS. — I'D —

WHERE DID ROBINSON CRUSOE GO WITH FRIDAY ON SATURDAY NIGHT?

Words by
SAM M. LEWIS
and JOE YOUNG

Music by
GEORGE W. MEYER

Brightly



VERSE

mf **F** **Ddim. C7** **F**

Thous-ands of years— a - go, or may - be more— Out on an Is - land on a
Rob - in-son Cru - soe was a good old scout;— Rob-in-son Cru - soe knew his

Ddim. C7 **F** **D7** **G7**

lone - ly shore,— Rob - in - son Cru - soe land-ed one fine day,— No
way a - bout.— He'd go out hunt - ing chick-ens now and then,— But

C7 **F**

rent to pay— and no wife to o - bey.— His good man Fri - day was his
he knew when— he was chas-ing a hen.— Once he told Fri - day, "You must

Ddim. C7 **F7** **Bb** **G7**

on - ly friend.— He did-n't bor - row or lend.— They built a lit-
stay at home.— I've got to go— out a - lone."— Fri-day felt ver-

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C G dim. G7 C7

- tle hut, Lived there till Fri - day, but Sat - ur-day night_ it was shut. _____
 - y blue. He said, "It's wrong of you. Could-n't you fix_ it for two?"

CHORUS

f F D7 D+ D7 G7 G dim. G7 Ddim.

WHERE DID ROB - IN - SON CRU - SOE GO_ WITH FRI - DAY ON SAT - UR - DAY NIGHT?_ Ev - ry

C7 D dim. C7 F G7 F#7 G7 C7

Sat - ur-day night they would start in to roam And on Sun-day morn-ing they'd come stag-ger-ing home._ On this

D7 G7 C7

Is-land lived wild_men in can-ni-bal trim-min' And where there are wild_men there must be wild wo - men! So,

F D7 Gm D7 Gm G7 C7 1. F Dm C7 2. F

WHERE DID ROB-IN-SON CRU-SOE GO_ WITH FRI-DAY ON SAT - UR-DAY NIGHT? NIGHT?_

YOU'RE A MILLION MILES FROM NOWHERE

When You're One Little Mile From Home

Words by
SAM M. LEWIS
and JOE YOUNG

Music by
WALTER DONALDSON

Moderato

The piano introduction is in 3/4 time, marked Moderato. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line starts with a half note G2, followed by quarter notes A2, Bb2, and C3. The piece is marked with a mezzo-forte (mf) dynamic.

VERSE

The first system of the verse is marked mezzo-piano (mp). The melody in the right hand is accompanied by a piano accompaniment in the left hand. The lyrics are: "Did you ev-er feel sad and blue, Long-ing for those who long for you? At the end of each lone-ly lane There's a moth-er who waits in vain." The system includes chord markings: G7, C7, F, G7, C7, and F.

The second system of the verse continues the melody and accompaniment. The lyrics are: "Wan-der-ers nev-er find rest A-way from the ones they love best. When ev-'ry door clos-es, too, Her arms will be o-pen to you." The system includes chord markings: F7, Bb, F, Cm, D7, G7, and C7. The tempo is marked rit. (ritardando).

CHORUS

The first system of the chorus is marked mezzo-forte (mf) and a tempo. The melody in the right hand is accompanied by a piano accompaniment in the left hand. The lyrics are: "YOU'RE A MIL-LION MILES FROM NO-WHERE — When you're one lit-tle mile from". The system includes chord markings: F, Fdim., Gm7, C7, F, Fdim., and C7.

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F Fdim. C7 Gm7 C7 Cdim. C7 Gm7

home. It's the song of moth - er's tears That keeps ring - ing

C7 F *mf* Fdim. Gm7 C7 F Fdim.

in your ears. You just leave the gates of heav - en When you

C7 Gm A Dm Adim. A7 D7 G7

leave moth - er's arms to roam. YOU'RE A MIL - LION MILES FROM NO - WHERE

Fdim. *rall.* F Fdim. Bbm C7 1. F *mf a tempo* Fdim. 2. F Bbm F

When you're one lit - tle mile from home. YOU'RE A home.

rall. *mf a tempo* *f*

JUST A BABY'S PRAYER AT TWILIGHT

Words by
SAM M. LEWIS
and JOE YOUNG

Music by
M. K. JEROME

Slowly

The piano introduction is in G major, 4/4 time, marked 'Slowly'. It begins with a mezzo-forte (mf) dynamic. The melody is played in the right hand, featuring a series of eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment. The piece concludes with a 'rall.' (ritardando) marking and a final chord.

VERSE

The first system of the verse begins with a mezzo-piano (mp) dynamic and a tempo change to 'a tempo'. The melody is in the right hand, and the piano accompaniment is in the left hand. Chords indicated above the staff are F^{mp}, B^b, F, G7, C7, F, and A7. The lyrics are: 'I've heard the pray'rs of moth-ers, The gold that some folks pray for Some of them old and gray; Brings noth-ing but re-grets, I've heard the pray'rs of Some day this gold won't

The second system continues the verse. Chords indicated are D^m, G7, C7, F7, F+, and B^b. The lyrics are: 'oth-ers pay for For those who went a - way. Their man - y life-long debts. Oft-times a pray'r will teach one Some pray'rs may be ne - glect - ed

The third system concludes the verse. Chords indicated are D7, G^m, C7, F, C^m, D7, G^m, G7 *rit.*, and C7. The lyrics are: 'The mean-ing of good-bye. Be - yond the gold-en gates, I felt the pain of each one, But when they're all col - lect - ed, But this one made me cry: Here's one that nev-er waits:

CHORUS

The chorus begins with a mezzo-piano (mp) dynamic and a tempo change to 'a tempo'. It includes a 'Tacet' marking for the first few measures. The melody is in the right hand, and the piano accompaniment is in the left hand. Chords indicated are C7, F, and C7. The lyrics are: 'JUST A BA-BY'S PRAY'R AT TWI - LIGHT when lights are low. Poor ba-by's years

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F Tacet C7 F

— are filled with tears. — There's a moth-er there at twi - light — who's proud to know —

mp

B7-5 E7 Am Cdim. C7 Tacet C7

— Her pre-cious lit-tle tot — is dad's for-get-me-not. — After say-ing, "Good-night, ma - ma," —

mp

F C7 F

— she climbs up - stairs, — Quite un-a - wares — and says her pray'rs. —

C7 F7 Bb Bb+ Gm6 E7 F Tacet

— "Oh, kind - ly tell my dad - dy that he must take care." — That's a ba-by's pray'r at

mp

C7 rit. 1. F a tempo C7 *mp* Tacet 2. F

twi - light — for her dad-dy o-ver there. JUST A BABY'S PRAY'R AT there. —

rit. a tempo mp f

32 I'M ALL BOUND 'ROUND WITH THE MASON DIXON LINE

Words by
SAM M. LEWIS
and JOE YOUNG

Music by
JEAN SCHWARTZ

Moderato



VERSE

My dad - dy court - ed my mam - my, A - way down south; - They married in Al - a - bam - y,
Last night I lay a - wake think - in' Of Dix - ie - land, - Think - in' of Ab - ra - ham Lin - coln

A - way down south. - And when I came in - to this world, Old Dix - ie gave me birth. That's
And Dix - ie - land. - He sure - ly loved the Stars and Stripes, The South - ern and the North, And

why I claim that Dix - ie is The fin - est place on earth. They brought me up in sun - ny Car - o -
his poor heart was broken When the loy - al sons marched forth. Why, no one loved old Dix - ie more than

line, And they just plant - ed Dix - ie in this heart of mine. -
he, Ex - cept - in' that it might have been poor lit - tle me. -

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CHORUS

f C G7 C E7 A7

I'M ALL BOUND'ROUND WITH THE MAS-ON DIX-ON LINE. It's pull-ing me back where I

Am7 Cm D7 Gdim. G7 C Cm G Em7

used to be. When I was young-er I knew ev-'ry lane. Now I hun-ger to be once a- gain Back where the

A7 D7 G D7 G7 C G7 C

rob-in keeps throb-bin'pret-ty mel-o - dies. And when I'm all bound 'round with a pair of lov-in' arms,

E7 A7 Dm Adim. Dm Fm C Em Am

— Oh, moth-er mine, I'll know I'm in Car - o - line! I've read a lot a-bout heav-en, but

D7 C Am Dm D7 C Am Dm7 G7 1. C Dm7 G7 2. C

give me Dix-ie all the time, For I've found that I'm bound, bound all a-round with the Mas-on Dix-on Line. I'M

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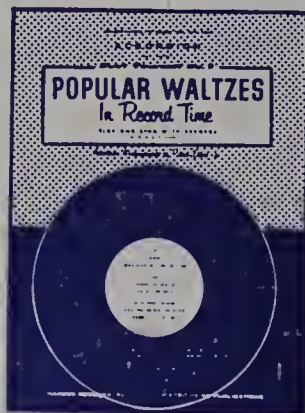
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